A PLAN OF THE LAHORE FORT WAS PUBLISHED IN JOURNAL No. 51.

THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS

Vol. XIV.

JULY, 1911.] [No. 115.

COLLECTOR & MAGISTRATE, 13 NOV 1911 TANJORE

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TILE-MOSAICS OF THE LAHORE FORT.

BY

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Illustrated by seven Page Plates in Colours and eight Monochrome Plates.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS & SONS, LTD., ELM HOUSE, HANOVER ST., PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 11. GRAFTON ST., NEW BOND ST., W.

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With descriptive Notes and References

by JAS. BURGESS, C.I.E., LL.D., F.R.S.E., &c.

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ERRATUM.

We regret that in the April number, No. 114, a printer's error occurred on page 8. The line standing first on the page should have been printed as the last line of the page.

The Journal of Indian Art and Industry.

TILE-MOSAICS OF THE LAHORE FORT.

By J. PH. VOGEL, PH. D.

SUPERINTENDENT, ARCHÆOLOGICAL SURVEY, NORTHERN CIRCLE.

III. THE PICTURED WALL OF LAHORE.

On the Hathi Pol or Elephant Gate we notice first of all the Persian inscription which records the construction of the Shah Burj (*alias* Saman Burj) by Shah Jehan in A.H. 1041 (A.D. 1631), as has been noticed above. It is painted over the gateway and consists of two lines, each of four hemistychs (*misra'*), as usual, enclosed within ornamental lines. The spandrels of the intrados are embellished with raised medallions of stone inlaid with an intricate scrollwork pattern.

The entire surface round the extrados was once brilliantly decorated with tilework divided into sunk panels in the usual fashion. But that in the right hand spandrel has quite, and that to the left has partially disappeared, leaving an enormous patch of common plaster. On each side are two panels, placed one over the other and enclosed by borders of scrollwork in which flowers are introduced. The lower panel displays a graceful group of flowers of four different kinds—lilies, narcissi and daffodils. The upper panel shows a vase placed on a flat dish and filled with various flowers including well-rendered blue irises.

The wall adjoining the Hathi Pol is a curtain wall; its length from the gate to the Saman Burj is 40 feet. Here we notice at once the remarkable unity of composition combined with a marvellous variety of design, which is one of the chief features of this unique wall decoration. Along the whole length of the palace wall there run two cornices at a height of 19 and 51 feet respectively from its foot. Each cornice is underlined by a broad band of uniform geometrical design. In the upper band the lines are dark blue (*lajvard*), forming a repeat of six-pointed stars, the centre of each being marked by a small star of yellow colour. The lower band exhibits a *svastika* design in lines of turquoise blue. In each case the blue main lines are laid between two edges of terra-cotta, the intervening spaces being filled with terra-cotta screens pierced with a checkered design. The upper cornice is surmounted by a solid parapet decorated with the usual crenelated (*kungurah*) border.

The two cornices enclose a double row of arched recesses adorned with frescoes which display tulips, poppies and other flowers dear to the heart of the Persian poets. Their fading colours contrast with the brightness of the tile-mosaics which fill the spandrels. The patterns are geometrical except in one case where we find white herons carrying fish (No. 22).

The arched recesses are of different widths, the narrower ones being divided into two by horizontal bands of tilework. In the middle of the lower recesses we notice projecting miniature balcony-windows (*bukharcha*) which add grace and variety to the decorated surface. They are continued along the whole length of the palace wall, but have suffered a great deal. In some cases they appear to have been mended with bits of blue-and-white Multani tiles, presumably by the Sikhs.

The upper recesses are all pierced in the centre with arched openings perhaps meant for loopholes. Between these recesses and the upper starry band there is a series of rectangular panels of tilework in alternating geometrical and floral patterns. These panels have been wantonly disfigured by being pierced with loopholes. Probably the Sikhs should be held responsible for this vandalism.

The Sikhs have left their stamp on this portion of the pictured wall also in the form of bullet marks. For these must date from the days when the Fort was twice bombarded, the first time in January 1841 on the accession of Sher Singh, who had to besiege Gulab Singh and his Dogras during five days, and again in September 1843 on the accession of Dilip Singh, when his minister Hira Singh captured it from the Sindhianvala Sirdars who had murdered both Sher Singh and Dhyan Singh. When reading Latif's spirited description[1] of this double bombardment, one wonders that anything of the Lahore Fort remained standing at all. That author relates that on the occasion of the first siege Sher Singh placed some forty marksmen (*mochis*) on the *minars* of the Imperial Mosque which at that time was used by the Khalsa as a powder magazine. "The *mochis* were paid at the rate of Rs. 10 to 20 each, and their commanding position enabled them to inflict considerable loss on the garrison

[1] Latif, *History of the Panjab* pp. 504 ff. Cf. Honigberger, *op. cit.* pp. 117 and 120.

inside the Fort, who were unable to reply effectually to their fire, since they commanded every corner of the palace with their weapons."

The bullet-marks of Sher Singh's *mochis* are particularly noticeable on the beautiful frieze of figured panels which run between the two rows of arched recesses just noted and consequently are placed at about half the height of the wall. They are continued on the west wall of the Saman Burj and constitute some of the best specimens of tilework, as exquisite in design as in colour. Dark blue elephants are most prominent, and the action of these massive beasts is ever expressed with singular vigour. How excellent is the elephant rushing after a fleeing horseman, its *mahaut* leaning back and trying in vain to restrain its fury (No. 9). Several panels show scenes of the elephant fight which formed a chief recreation of the Moghul court. The first panel (No. 1) adjoining the Hathi Pol shows such a scene on a white background. According to prevailing custom, each of the two elephants is mounted by two men, so that the second might at once take the *mahaut's* place if the latter—as often happened—was pulled down and trampled to death by the opposing animal.[1] The figure jumping between the two elephants probably tries to separate them by means of two cross-shaped cressets (*charkhi*) which were used to end the combat before either elephant was killed.[2] As to the men who could be more easily replaced, no such precaution seemed required.

On another panel (No. 7) distinguished by a dark-green background, the two elephants, each mounted by one driver, have just caught hold of each other.

The third panel with the well-drawn white horses is not less decorative, though the exact meaning of the scene depicted is by no means clear. Possibly the two figures in the centre represent wrestlers and the two horsemen umpires or onlookers. Abu-l-fazl[3] relates that at the court of Akbar there were "many Persian and Turani wrestlers and boxers, clever *Mals* from Gujrat, and many other kinds of fighting men. Their pay varies from 70 to 450 *dam*. Every day two well-matched men fight with each other. Many presents are made to them on such occasions." He mentions several by name.

In general, however, the horses do not display the same vigour and are wanting in spirit and in firmness of design (See Nos. 10 and 11). This will be obvious if we compare the elephant and the horse confronting each other on No. 12; the elephant full of action rushing forward with out-stretched trunk and the horse as tame and stiff as if it were made of wood. The horseman also swinging his spear lacks all expression of motion.

The dromedaries also displayed in some of the panels (Nos. 2, 4, 8, etc.) are but poor productions. They fail to render the characteristic shape and old-world look of the gaunt denizen of the desert. As spandrel decoration we find a dromedary with two men, preceded by a clumsy bird (No. 21).

The stately Bactrian camels, on the contrary, one mounted by a mace-bearer and the other led at leash (Nos. 23 and 32), which we notice in the same frieze on the Saman Burj, are very decorative. The animal with its grim mouth and woolly neck is excellently drawn. Less successful is the rider who sits rather stiffly in the saddle. The fighting bulls (No. 17) also are by no means lacking in spirit.

We have now reached the northern half of the west wall which forms part of the Saman Burj. It will be noticed that here the tilework has suffered a great deal more than on the curtain wall first described. This is evidently largely due to bad drainage, the water being allowed to flow down along the wall from the buildings above. At several places a broad grey streak along the whole height of the wall plainly marks the course of the drainage which, wherever it touched a panel of tilework, completely washed out all colour.

This portion of the west wall displays the harmony between the wall decoration and the position of the buildings above. It has five large arches of which the central one is placed exactly under the pierced marble screen of the Naulakha which occupies the centre of the Saman Burj. The five arches must originally have been open, but are now bricked up and provided with unsightly grated windows, the rooms behind being used for the storage of spirits. The spandrels over the large arches are splendidly decorated with winged figures in floating garments (Nos. 15, 24 and 31). These angels with their variegated wings spread out on both sides of the head are singularly suited for spandrel decoration and remind one of the winged figures on the triumphal arches of Imperial Rome. That they represent angels may be inferred from Moghul pictures where we find figures similarly robed administering to the wants of Ibrahim bin Adham, the royal dervish. In one instance (No. 24) the angel has captured a blue-coloured devil with horns and tail, his hands being tied together with a long rope. A dark-blue demon armed with club and buckler, yet of a more comic than dangerous appearance, may be seen in one of the smaller spandrels above (No. 25).

Another angel (No. 15) holds a fan and is surrounded by winged angel-heads with caps, which are also represented in some of the smaller spandrels, where one of them holds a rosary (Nos. 19 and 20). We may

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[1] Bernier, *Voyages*, Vol. II, p. 63 (Constable's ed. p. 277). [2] *Ain-i-Akbari* (Blochmann) Vol. I, p. 127. [3] *Ibidem* Vol. I, p. 253.

assume that there is some connection between these winged heads and the cherubs of Western art. The fan, or rather the sun-shade (Persian *sayaban* or *aftabgir*), is mentioned by Abul Fazl[1] among the ensigns of royalty. He describes it as being "of an oval form, a yard in length, and its handle, like that of an umbrella, is covered with brocade, and ornamented with precious stones."

The spandrel over the remaining arch (No. 26) deserves close examination. It is badly damaged and the subject consequently not apparent at first sight. The white-spotted blue dragon is plainly visible. Over it we notice a pair of huge three-coloured wings, but it is obvious that these cannot belong to the dragon, as they are turned the wrong way. They must belong to some other animal, the body of which has entirely disappeared. This, I believe, can have been nothing but the fabulous bird Rukh which, as Sindbad the sailor tells us in the Arabian Nights, feeds on dragons. Near the dragon's head there is a confused mass of light green scrolls which I take to represent the bushy tail of the giant-bird. Its talons of the same green hue will be noticed on the back of the dragon. The snaky monster with its four feet helplessly hanging down has the exact appearance of being carried up through the air by the winged enemy at whom it seems to snap with its pointed snout.

Under the five large arches are elongated panels of which only two are partially preserved. One (No. 28) represents a procession: first an elephant carrying two men, a *mahaut* and a standard-bearer, then a group of foot soldiers with banners and matchlocks, followed by some horsemen of whom one makes a respectful *salam* to another riding in front of him, and finally a melancholy dog closing the train. The corresponding panel (No. 27) has lost nearly all colour, but the design can still be traced. It contains a group of elephants and dromedaries.

Over the arches are large rectangular panels embellished with rich geometrical mosaics. Among the smaller scenes depicted on this side of the Saman Burj we find several horsemen on prancing steeds—one (No. 34) attacking an elephant with his spear, another (No. 30) shooting arrows at a lion, clumsy and badly drawn, in whose throat and forehead two bolts are sticking.

The north-west face of the Saman Burj is the most perfect part of the pictured wall of Lahore. It is well preserved, except where injured by a drain on the left hand side, and contains three large arches of which the central one appears originally to have been an open window. The spandrels are gracefully decorated with a scroll pattern on a dark-blue background.

Beneath this arch there is one of the finest and most remarkable scenes: four horsemen playing polo (No. 38). The right hand side of this beautiful panel is badly injured, even the brickwork beneath the plaster having become exposed. But as it is symmetrical, we can restore the missing portion. The goals, marked by a pair of upright slabs, are shown on both sides. The birds flying over the horsemen are evidently purely decorative, like the flowers and the foliage shown all over the panel.

It is well-known that the noble game of polo or *chaugan*, as it is called in Persian, was not less popular in Muhammadan India than in other parts of Asia. Qutb-ud-Din Aibak, one of the earliest Moslim rulers of Hindustan was killed while playing polo at Lahore (A.D. 1210). It is also mentioned in the days of Sikandar Lodi.

Akbar is said to have been particularly fond of this game and to have even played it at night with fire balls. Abul-fazl[2] gives an account of the game as it was played in those days, but winds up by saying: "It is impossible to describe the excellency of this game. Ignorant as I am, I can say but little about it."

Even the effeminate Muhammad Shah is said in his youth to have been fond of hunting and of the sport now known as polo.[3]

Under the two side-arches we find two oblong panels (No. 39), identical in design, representing a spirited group of four camels of which the two in the centre are engaged in a fierce fight, while the two others are led by attendants. This camel-fight, as will be shown beneath, is also to be classed among the entertainments of the Moghul Court.[4]

The spandrels (Nos. 40 and 42) contain angel figures not less magnificent than those on the west wall; but here each is carrying a fan and a lamb, while a horned demon head is shown over the key of the arch. The remaining space is filled with "Chinese" clouds, such as are also found in the *pietra-dura* decoration of the Moghul palaces.

Over the arches are large rectangular panels with graceful scrolls in turquoise blue and white alternating with crimson and white flowers. Among the smaller panels we notice two yellow lions chasing deer (Nos. 41 and 43), mounted elephants (Nos. 44 and 45) and prancing horses (No. 36). On one (No. 37) two combatants are seen armed with sword and shield. Such gladiators (Persian *shamsher-baz*) are duly noticed by Abul-fazl[5] among the servants of the Court.

[1] *Ain-i-Akbari* (Blochmann) p. 50; plate IX, fig. 3. [2] *Ain-i-Akbari* (transl. Blochmann) p. 143. [3] Latif, *History of the Panjab*, p. 219. [4] *Ain-i-Akbari* (transl. Blochmann) p. 143. [5] *Ibidem* p. 252.

We now reach the north wall of the Saman Burj which supports the back wall of the Shish Mahall or Palace of Mirrors. Owing to the action of the water flowing down from the gutters above, the decoration on this side of the wall has suffered irreparable damage. The large arch in the centre has been bricked up and the tile-mosaics have entirely disappeared. In the spandrels they consisted evidently of scrollwork, while the oblong panel beneath, though void of all colour, still retains its design plainly marked in the plaster: a row of seven flower-vases of various shapes alternating with flower-stalks.

On a line with this panel we have two long panels, one (No. 47) showing an elephant-fight in which the elephants, each mounted by one *mahaut*, are evidently being urged on by footmen armed with *charkhis*. The other (No. 46) shows some men leading two antelopes at leash. Bernier[1] mentions tame antelopes among the animals which took part in the daily review before the Hall of Public Audience. He says that they were also made to fight each other, and that Shah Jehan used still to amuse himself with this kind of sport in his old age when he was kept a prisoner in the Agar Fort. It is related of Jehangir that he had a pet antelope called Raj, and that after its death, which took place in the second year of his reign, the Emperor ordered a monument to be raised over its remains with a life-size statue of the animal and a stone slab bearing the following inscription in Persian: "In this delightful spot an antelope was caught by the Emperor Nur-ud-din Muhammad Jehangir, which, in the space of a month, became entirely tame and was considered the best of all the royal antelopes."[2]

On this side of the Saman Burj should also be noticed eight panels, each containing two standing figures, evidently satellites of the Imperial Court. In one of these panels (No. 48) the first man holds a fly-whisk, which from early times has been considered an emblem of royalty in India.[3] The other carries a curved sword in a scabbard. The two figures in green robes (No. 49) must represent Maulawis. Each of them holds a tablet with an Arabic text. One reads: الله باقی "God is sufficient" and the other الله اکبر الفتاح "God is great and victorious." On a third panel (No. 50) two servants carry a vase of flowers and a dish of pomegranates.

The north-east face of the Saman Burj corresponds to that on the north-west, and is decorated with mosaics of the same pattern. We notice, however, that the arched recess in the centre is painted and, therefore, must have been originally closed. It is now provided with a modern window secured by means of iron bars and nettings. Instead of the elephants on the north-east wall we have here two men blowing trumpets (No. 51). These are probably the instruments which used to be played in the Naqar Khanah and of which Bernier[4] gives the following description.—

"C'est le lieu où sont les Trompettes, ou plûtôt les Hautbois et les Tymbales qui jouent ensemble de concert à certaines heures du jour et de la nuit; mais c'est un concert bien étrange aux oreilles d'un Européen nouveau venu qui n'y est pas encore accoûtumé, car il y a quelquefois dix ou douze de ces Hautbois, et autant de Tymbales, qui donnent tout d'un coup, et il y a tel Hautbois, celuy qu'on appelle Karna, qui est long d'une brasse et demie, et qui n'a pas moins d'un pied d'ouverture par le bas, comme il y a des Tymbales de cuivre ou de fer, qui n'ont pas moins d'une brasse de diamétre; jugez delà du tintamare que cela doit faire; en verité cette Musique dans le commencement me pénétroit et m'étourdissoit tellement qu'elle m'étoit insuportable; néantmoins, je ne sais ce que ne fait point l'accoûtumance; il y a déja longtemps que je la trouve trés-agreable, et la nuit principalement que je l' entens de loin dans mon lit de dessus ma terrasse, elle me semble avoir quelque chose de grave, de Majestueux, et de fort mélodieux."

From this point we start our review of the long wall which forms the north side of the palace. It is divided by four projecting octagonal towers, of which the two larger are placed at the corners of the square called Khil'at Khanah, whilst the two smaller occupy the corners of Jehangir's Quadrangle and form part of the buildings ascribed to that Emperor. On the map of the Sikh period the two large towers are called Kala Burj and Lal Burj, i.e. the Black and the Red Tower.

It will be seen that in general the tile-mosaics on the north wall of the palace are in a far less satisfactory state of preservation than those on the west wall. The portion between the Saman Burj and the first octagonal turret has five large arches, the spandrels of which—except the central one—are decorated again with winged figures (Nos. 55 and 58) of the same type as those found on the Saman Burj. Here also is a panel with two standing figures (No. 52), of which the first waves a handkerchief, whilst the second holds a large non-descript object resembling a quiver under his right arm.

On the upper portion of the wall we notice some rectangular panels with similar figures of imperial footmen, but here each panel contains only a single figure. The objects they carry are, in one instance, a well-drawn candle-stick (No. 53) and in the other a vase of flowers (No. 54). It will be seen that such single-figured panels

[1] Bernier, *Voyages* Vol. I, p. 220 and II p. 42. Constable's edition pp. 166 and 262. [2] Elliot, *History of India* Vol. II pp. 302 f. Latif, *Lahore*, p. 45.
[3] The word *chauri* (vulgo *chowrie*) is derived from Sanskrit *chamara* which is a derivation from *chamara* meaning "a yak" (*bos grunniens*). The fly-whisk is made of the tail of this animal. [4] Bernier, *Voyages* Vol. II, pp. 38 f. Constable's edition p. 260. Cf. *Ain-i-Akbari* (Blochmann) pp. 50 f. and pp. 611 f.

occur all along the north wall.

The figure with the candle-stick is of unusual interest, because it reminds us of a passage in the Ain-i-Akbari[1] which occurs in the chapter "On Illuminations."

"Every afternoon, one *ghari* before sunset, his Majesty, if on horseback, alights, or if sleeping, he is awakened. He then lays aside the splendour of royalty, and brings his external appearance in harmony with his heart. And when the sun sets, the attendants light twelve white candles, on twelve candle-sticks of gold and silver, and bring them before his Majesty, when a singer of sweet melodies, with a candle in his hand, sings a variety of delightful airs to the praise of God, beginning and concluding with a prayer for the continuance of this auspicious reign. His Majesty attaches the utmost importance to praise and prayer, and earnestly asks God for renewed light."

Now the "singer of sweet melodies with a candle in his hand," as shown on the picture illustrating this scene in Blochmann's translation (plate VI), closely resembles the candle-bearer on the Fort wall.

Other subjects treated here with great ability are richly caparisoned horses, either led by a groom or mounted by a horseman sword in hand, who is preceded by a forerunner carrying a triangular banner (Nos. 56 and 59). Or we find an elephant with lifted trunk on which two men are seated—a *mahaut* armed with his crook and a standard-bearer perched on the hind-quarters of the animal, while a footman with a *charkhi* walks in front (No. 57). These scenes remind us of Bernier's[2] description of the review which daily took place before the Emperor when he sat in state in the Public Audience Hall :—

"Pendant une heure et demie ou environ que dure cette Assemblée, le Roy se divertit à voir passer devant soy un certain nombre des plus beaux chevaux de ses Escuries, pour savoir s'ils sont bien traitez et en bon estat. Il fait le mesme d'un certain nombre d'Elefans qu'il fait aussi passer devant soy ; leur sale et vilain corps est alors bien lavé et bien net, et peint en noir comme de l'encre, hormis qu'ils ont deux grosses rayes de peinture rouge qui du haut de la teste leur décendent vers la Trompe où elles se joignent : Ces Elefans ont aussi pour lors quelque belle couverture en broderie avec deux clochettes d'argent qui leur pendent des deux côtez, attachées aux deux bouts d'une grosse chaîne d'argent qui leur passe par dessus le dos ; de certaines queuës de vaches du grand Tibet blanches et fort cheres qui leur pendent aux oreilles comme de grandes moustaches ; et deux petits Elefans bien parez se tiennent à leurs côtez comme s'ils étoient leurs Esclaves et destinez pour les servir. Ces grands Colosses, comme s'ils étoient glorieux de se voir ainsi magnifiquement ornez et accompagnez marchent gravement, et lors qu'ils sont arrivez devant le Roy, le Conducteur qui est assis sur leurs épaules avec un crochet de fer à la main, les picque, les talonne, leur parle, et leur fait incliner un genou, lever la trompe en l'air, et faire une espece de hurlement, que le peuple prend pour un Taslim ou Salut bien censé."

The wall surface between the first and second octagonal tower—the Kala Burj and Lal Burj—is almost void of colour decoration, and whatever traces of it may have remained, are now concealed under modern plaster. Under the lower cornice, however, we notice some square panels, in which segments of dark-blue and yellow have been inlaid in a raised terra-cotta frame of geometrical design. It is noteworthy that such mosaics in relief, reminding one of the old Multan tilework, are only found on the north wall of the Lahore Fort. The only figured panels are four spandrels, each containing a pair of blue cranes flying (No. 61) beneath the lower cornice, and above it some small spandrels with angels, cherubs and lions (Nos. 62, 63 and 64). It is surprising to find in a similar panel (No. 60) a bird which can be nothing but an ostrich. Jehangir's interest in strange animals may perhaps account for the occurrence of this long-legged denizen of South Africa on the wall of the Lahore Fort. On the top of this portion of the Fort wall we find a curious parapet of brickwork placed on both sides of the small marble pavilion and retaining remnants of tile decoration.

The second octagonal tower, the Lal Burj, which terminates this part of the wall was evidently once decorated with tiled panels up to the eaves, In the central portion there is one panel in which we can still distinguish a turquoise-coloured *mahaut* seated on the neck of a dark-blue elephant. Under the upper band there appears to have been a row of standing figures. Over the upper band the decoration consists of geometrical squares in relief of the type just described, alternating with pierced terra-cotta screens. It will be noticed that the top portion of the tower over the eaves is a modern addition.

Beyond this tower the lower portion of the wall is partly masked by the brick structure called 'Arz-gah which, as we have seen, is built right under the Chhoti Khwabgah. On this part of the wall not a trace of colour decoration now remains, except the two horizontal bands, of which the lower one is partially hidden by the 'Arz-gah.

We have now reached the last part of the pictured wall corresponding to the Quadrangle of Jehangir above and flanked by two slim octagonal towers partly engaged in the wall. Here again we have occasion to observe the perfect harmony between the wall decoration and the position of the buildings above. The edifice occupying the centre of the river front of Jehangir's Quadrangle is the Bari Khwabgah. The wall surface beneath has five large arched panels, the spandrels of which are adorned with well-preserved faience mosaics. Those over the

[1] *Ain-i-Akbari* (Blochmann) Vol. I, p. 49. [2] *Voyages* Vol. II pp. 41 ff. Constable's edition pp. 261 f.

central arch each display a magnificent dark-blue dragon pursuing a white and blue goat (No. 92). The movement of the serpent-shaped monster is well-expressed. Its legs are provided with little wings.

There may have been a special purpose in giving the dragon such a prominent place under the Imperial Bed-chamber. This may be inferred from Bernier's description of the insignia[1]:—

"Devant eux [les Manseb-dars] marche pompeusement ce qu'on appelle le Kours ; ce sont plusieurs figures d'argent, portées sur le bout de certains gros bâtons d'argent fort beaux et fort bien travaillez ; dont il y en a deux qui representent deux grand poissons ; deux autres qui representent un Animal fantastique d'horrible figure qu'ils apellent Eiedeha ; d'autres qui representent deux Lions, d'autres deux Mains, d'autres des Balances, et ainsi je ne sais combien d'autres figures dont ils font leurs Mystères."

The word *eiedeha* exactly renders the Indian pronunciation of the Persian *azhdahah* ("a dragon")—a compound, of which the first member is derived from Zend *azhi* corresponding to Sanskrit *ahi*. The dragon appears, therefore, to have been known in Iran in a very remote age and its occurrence in Gandhara sculptures is probably due to Iranian influence. Usually we associate this animal with China, and it is quite possible that the dragon under Jehangir's bed-room is a direct descendant of the imperial dragon of Pekin.

The spandrels over the two adjoining arches are decorated with angels on both sides similar in design, but executed in different colours (No. 89). Each angel is preceded by a flying bird and holds a flask and a cup. Whether this flask is supposed to contain sweet sherbet or some beverage of a stronger sort, it is impossible to decide. But we notice that the flask is badly drawn and that in general this cup-bearing angel of clumsy appearance is very inferior to the truly angelic forms which adorn the walls of the Saman Burj.

The spandrels of the remaining two arched panels (No. 91) exhibit a floral design which is reproduced here on account of the excellence of its colouring.

Under the dragons there are two rectangular panels (No. 101) each with a standing figure of a satellite carrying a fly-whisk and a handkerchief (Persian *rumal*).

The remaining portion of the wall is divided into larger and smaller recessed panels, arched or rectangular, on which but little colour is left. We may assume that the north wall also originally bore fresco decoration in addition to the tilework, but no trace of it now remains. Among the faience mosaics we find small spandrels with cherubs (Nos. 86 and 90) or various animals—elephants, horses, lions, pheasants (?) and herons (Nos. 97—100) and rectangular panels with richly caparisoned elephants (Nos. 83 and 84), clearly delineated but unfortunately considerably injured. One (No. 75) is mounted by a *mahaut* making a *salam*. Another panel, showing an antelope (black buck) led at leash by a man, has also suffered a great deal (No. 88). We have noted the same subject on the Saman Burj (No. 46).

Some of the larger arched recesses contain rectangular sunk panels, in which we find standing figures of imperial attendants of the same type as noticed on other parts of the wall. One of them is a soldier clad in the ample robe of the Moghul period and carrying a match-lock (No. 74). In another (No. 78) we may perhaps recognize a Farangi—i.e. a European soldier—in the service of the Great-Moghul, on account of his peculiar costume: a short jacket, wide trousers and a hat with feather. There are two more such figures (Nos. 76 and 77) which are distinguished by a peculiar dress probably meant to indicate a distinct nationality; but I am unable to identify them.

Adjoining the western tower there is a panel (No. 73) which deserves special notice on account of its uncommon subject. It represents the goat and monkey man, a figure familiar to any one who has lived in India. It is true that the monkey, partly owing to his costume and partly to his colour, is difficult to recognize, but his companion, the goat, being balanced by his master on a series of green spool-shaped supports, is so briskly and naturally drawn as to explain the well-known scene at once. It is not a little curious to find thus a popular element introduced into this truly imperial art.

To complete our review, we must call attention to the slim octagonal turrets placed at the ends of Jehangir's Quadrangle. The one on the west side is half engaged in the wall and that to the east for one quarter. The latter affords consequently more space for decoration. The rectangular panels with standing figures (Nos. 104 and 105) found on and adjoining the eastern tower are of the same kind as have already been described. So are the geometrical relief-panels on the lower portion of the wall. Beneath the upper decorative band both towers are corbelled out, and it is here that we find a series of roughly quadrant-shaped panels, containing seated figures alternately turned to the right and to the left. The western turret has eight such panels (Nos. 65—72) and the eastern one ten[2] (Nos. 108—116). Of these ten, one has been left unreproduced, as it is identical with the *hukka* smoker (No. 113). On the whole, these seated figures are very uniform and only a few have any individuality, such as the baker (No. 114), the writer (No. 115) and the drummer (Nos. 116). Particularly interesting are the two cup-bearers (Nos. 69 and 71), as they remind us of the curious coin on which Jehangir stoutly struck his own effigy holding in his right hand the forbidden cup.

[1] *Voyages* Vol. II. p. 49. Constable's edition pp. 266 f.

[2] There appears to have been one more which is now entirely covered with plaster.

No. 52.

Scale

Inches 12 9 6 3 0 1 2 Feet

No. 54.

No. 53.

Scale

Inches 12 9 6 3 0 1 Foot

No. 55.

No. 56.

SCALE

INCHES 12 9 6 3 0 1 2 FEET

PLATE .XXXIV.

No. 57.

Scale

No. 58.

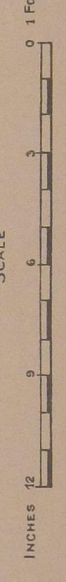
No. 59.

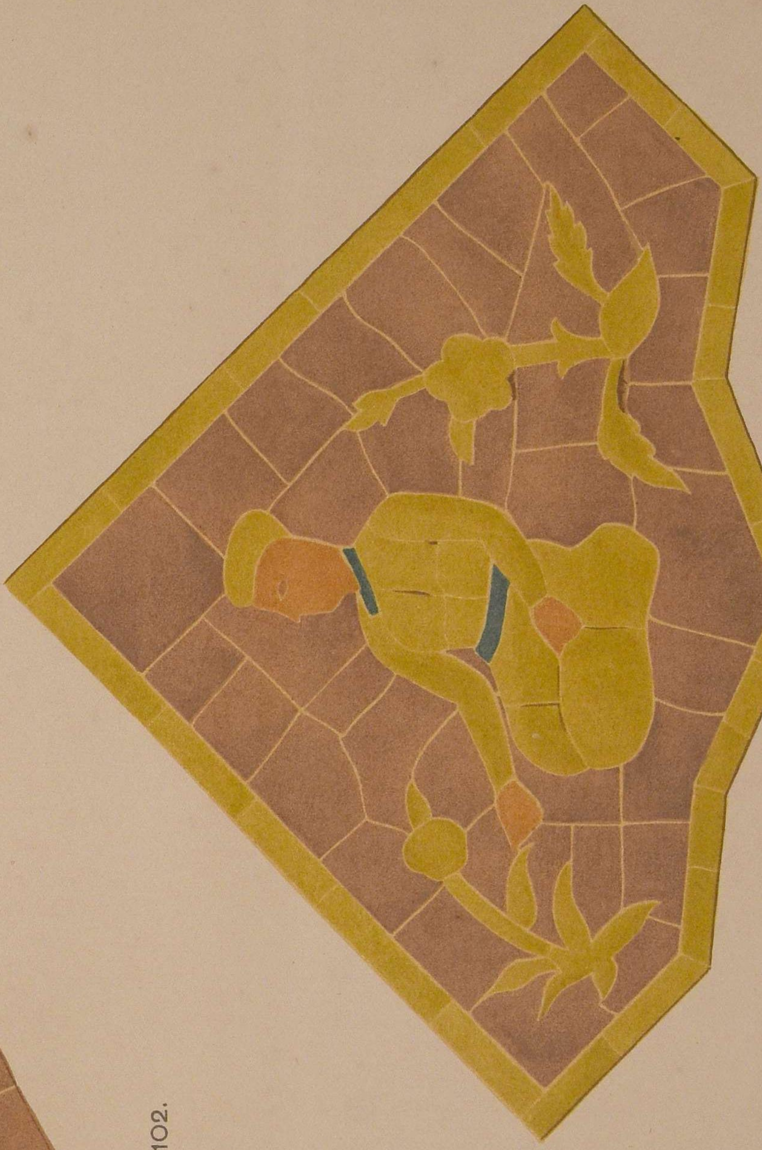
SCALE

INCHES 12 9 6 3 0 1 2 FEET

No. 61.

No. 62.





No. 66.

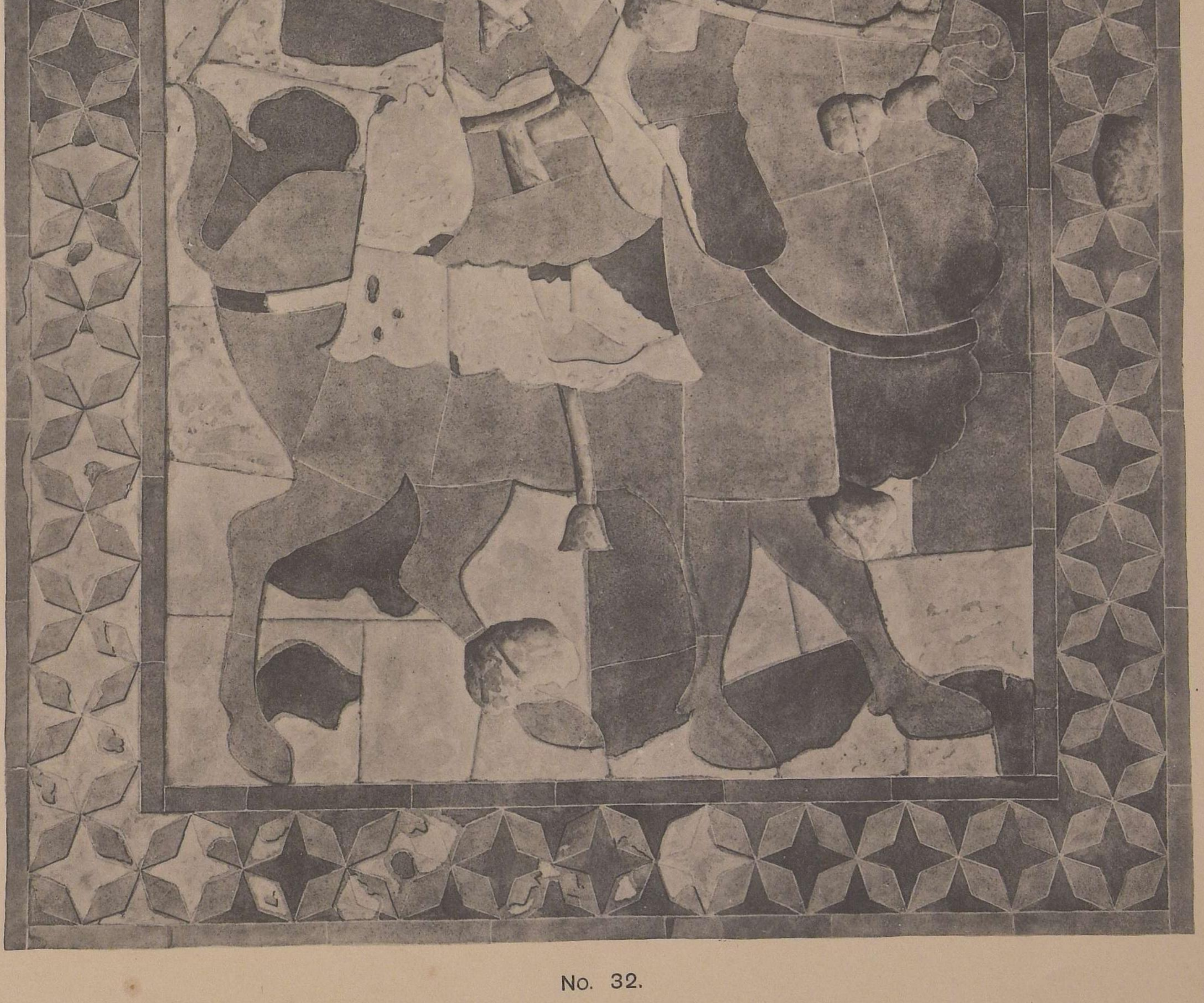
Scale

Inches 12 9 6 3 0 1 Foot

No. 102.

Scale

Inches 12 9 6 3 0 1 Foot



No. 32.

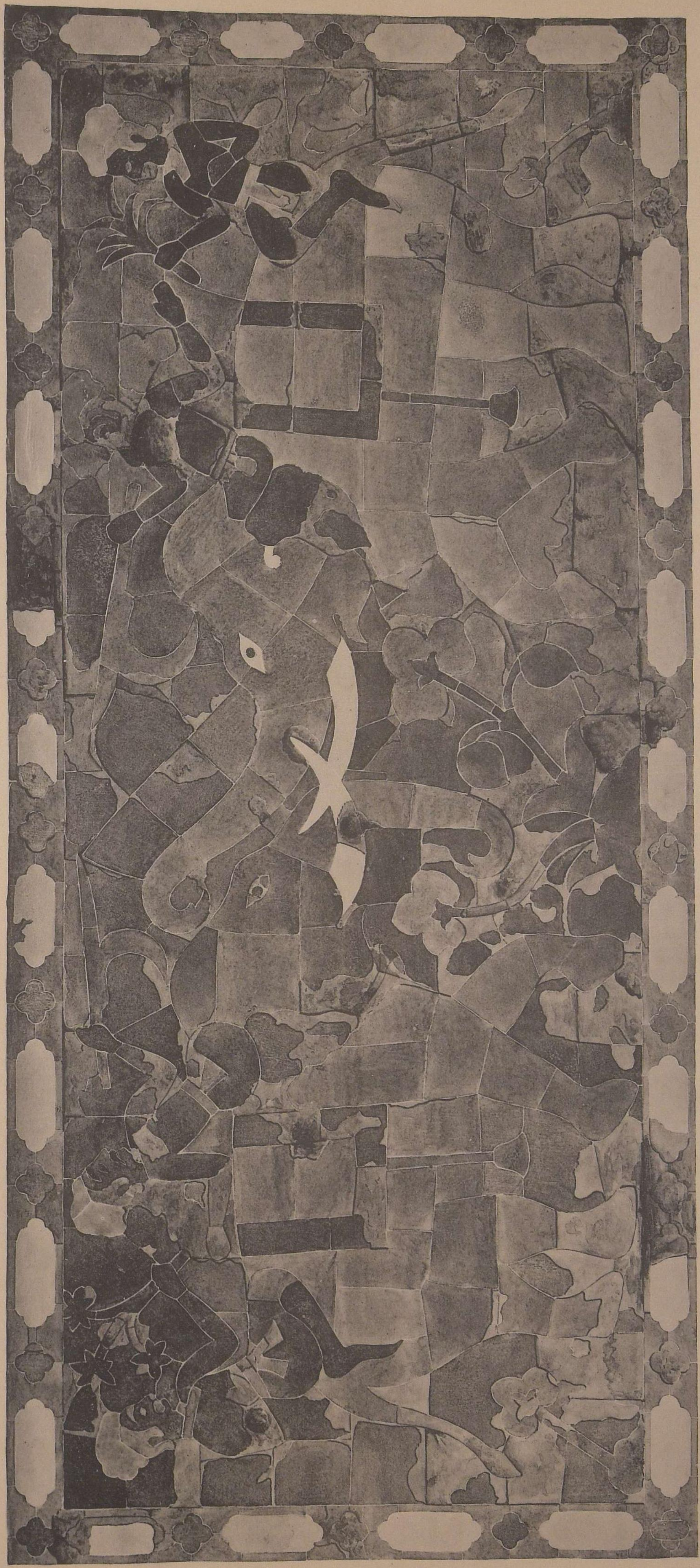
SCALE

INCHES 12 9 6 3 0 1 FOOT

No. 34.

Scale

Inches 12 9 6 3 0 1 2 Feet



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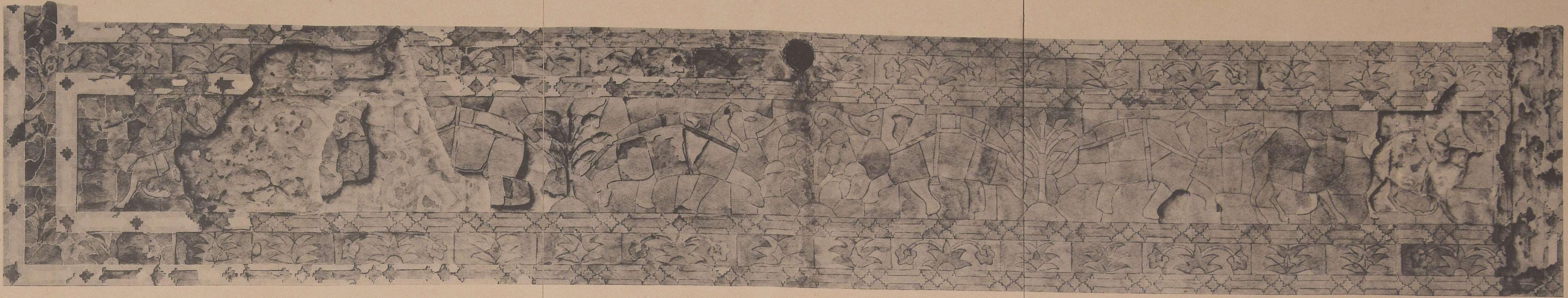

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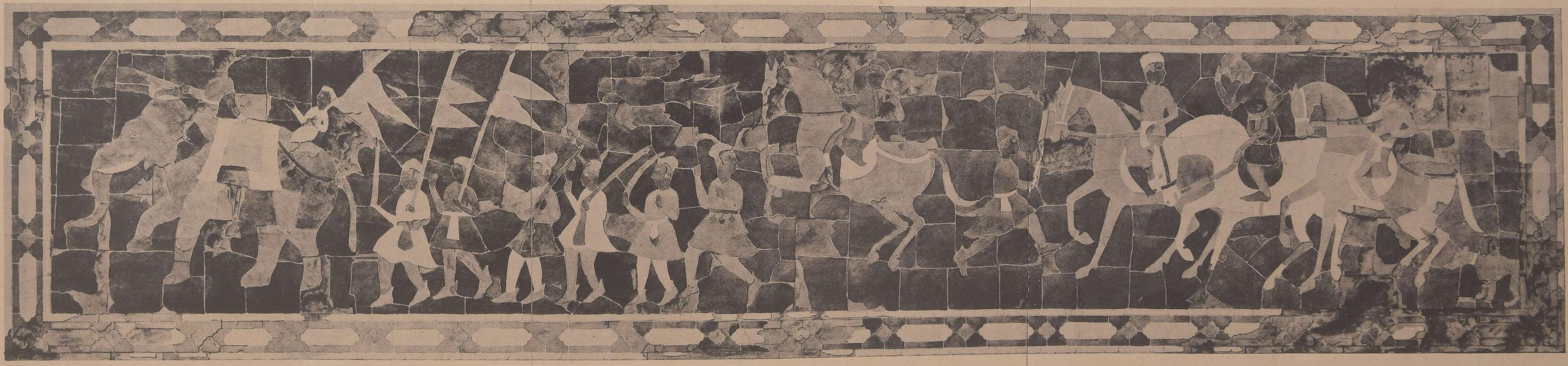

No. 28.

Scale

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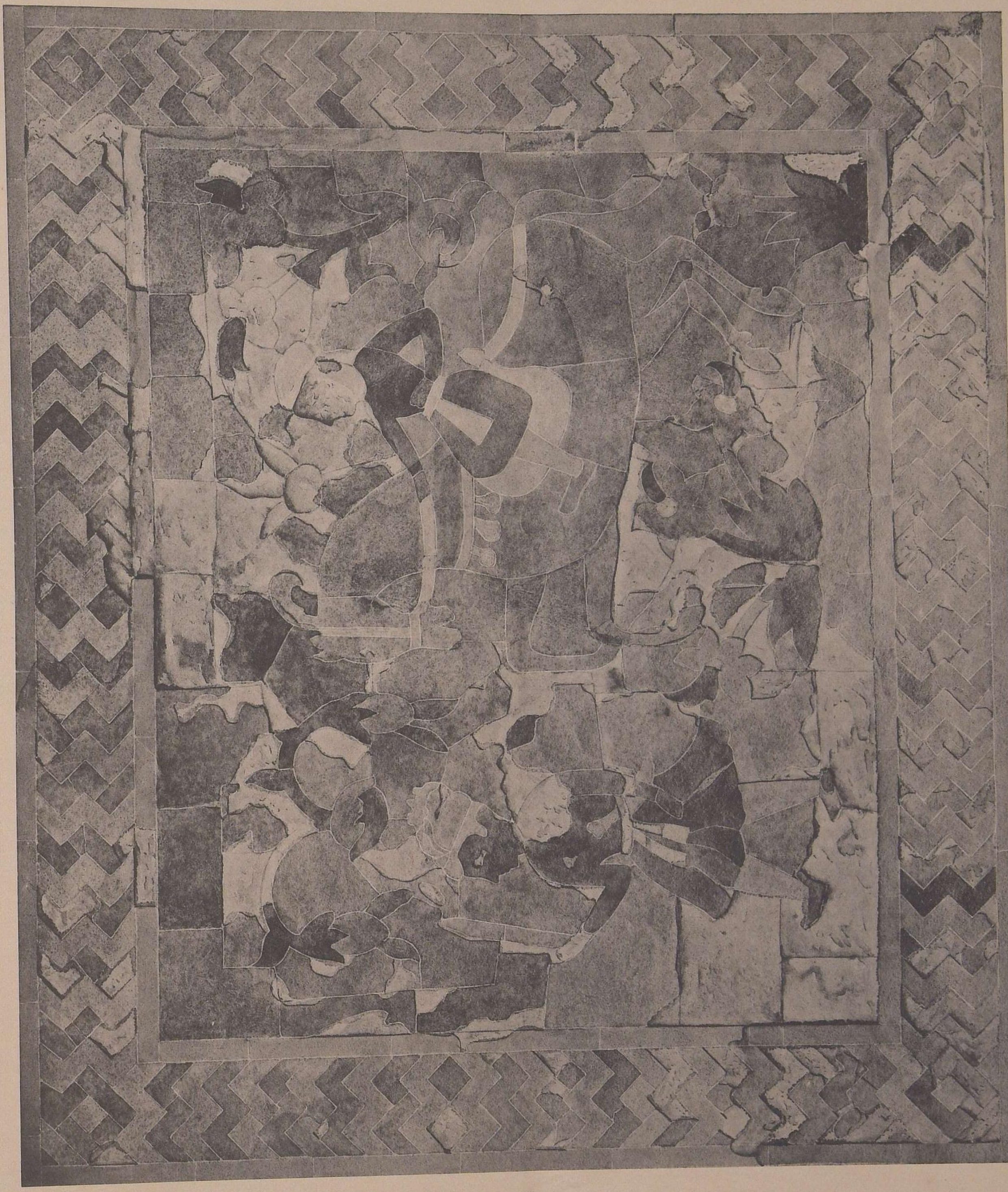
No. 33.

SCALE

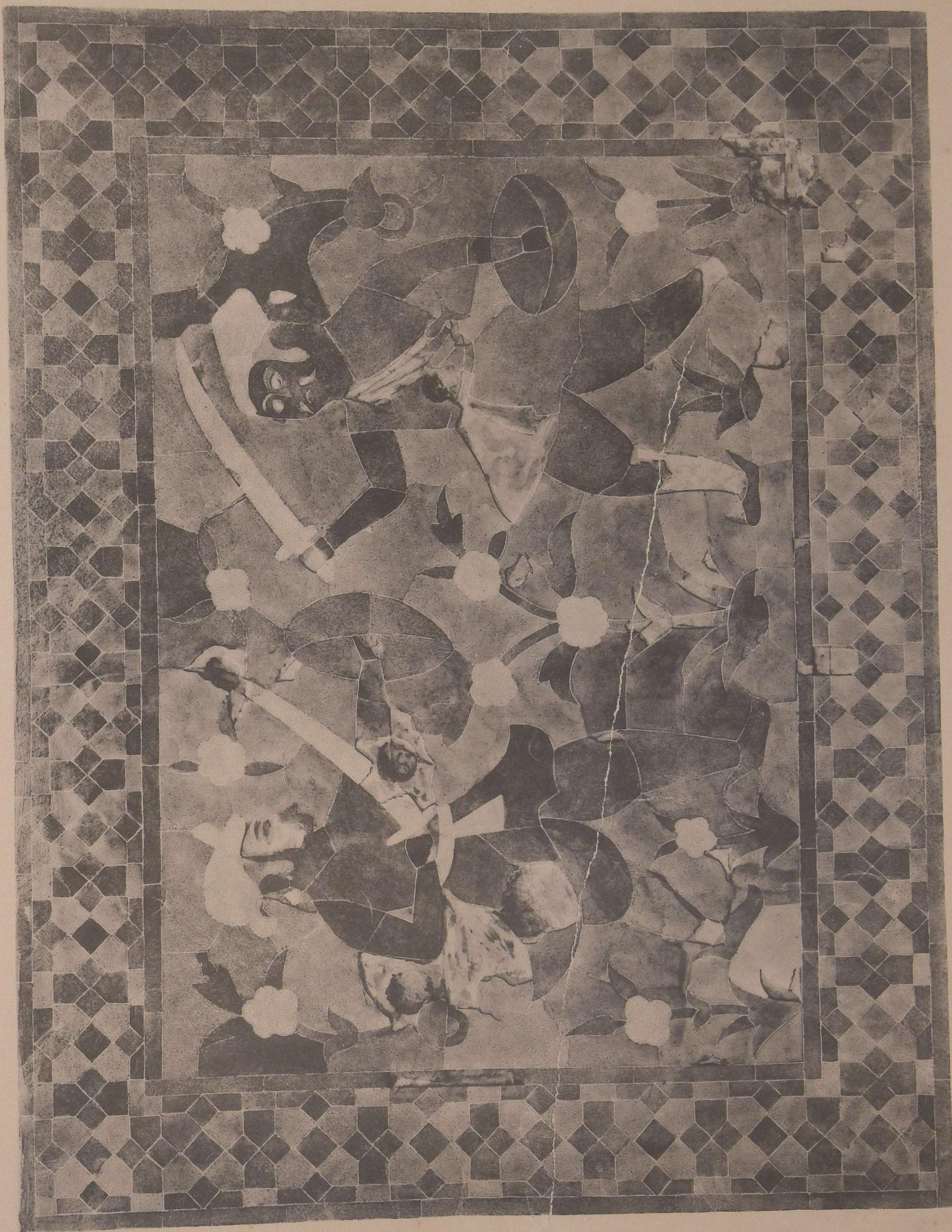
INCHES 12 9 6 3 0 1 FOOT



No. 36.

Scale

Inches 12 9 6 3 0 1 Foot



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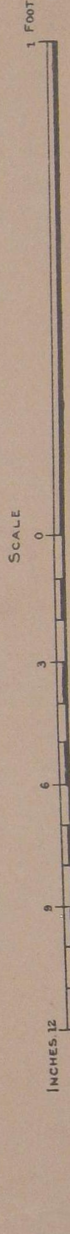

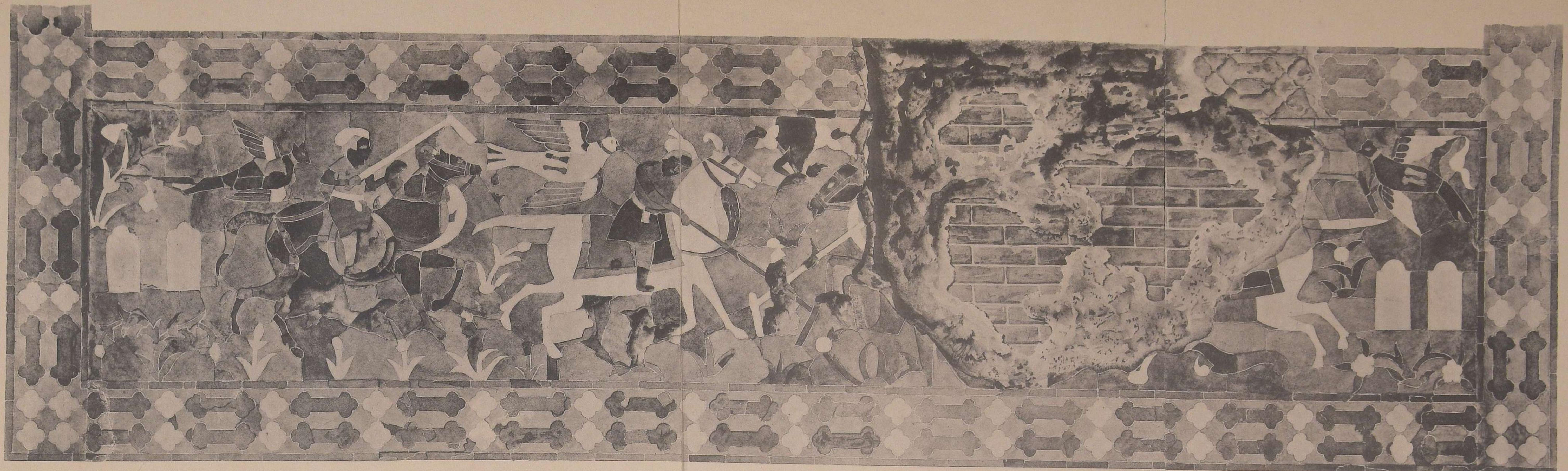

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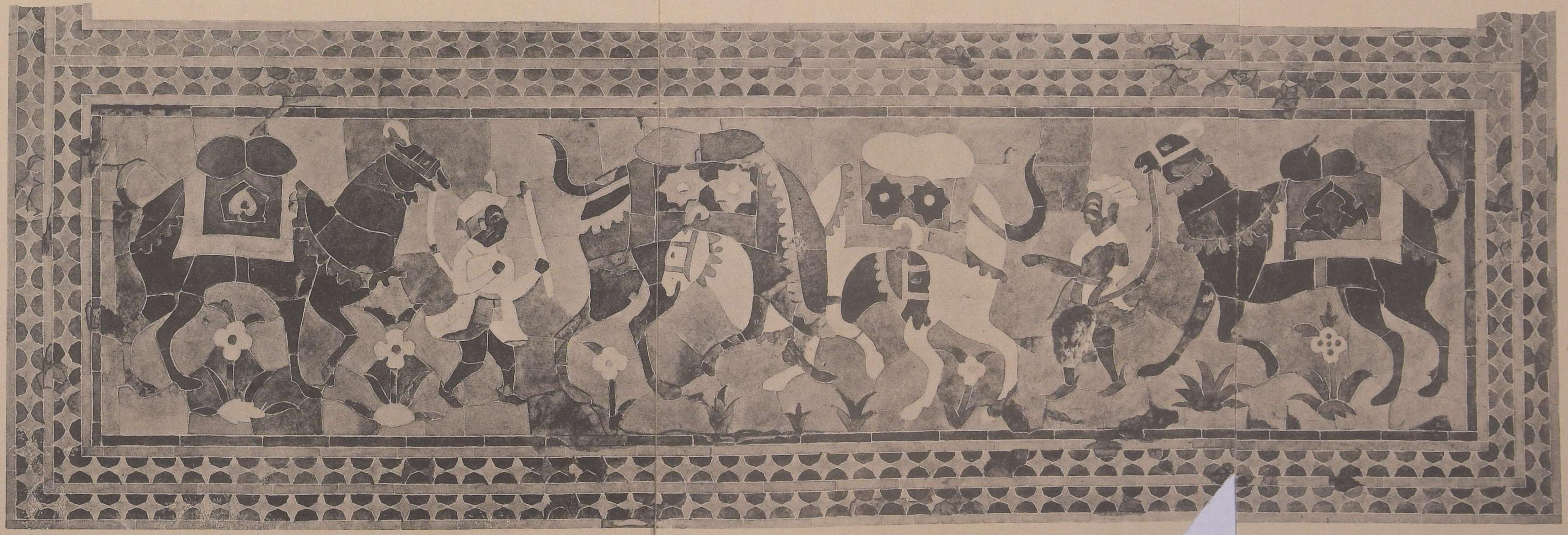

No. 39.

Scale

Inches 12 9 6 3 0 1 2 Feet

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